

List of Dutch woodwind instruments from the 17th and 18th centuries

last additions and corrections: September 6th, 2015

Remarks

- Most of the instruments are investigated by me in situ (in the collections). Thas was not possible for a few of them, in the list they are indicated with an asterisk (*) after the serial number.
- No woodwind instruments and maker's marks have been tracked down of Andries Hillebrandsz, Reindert Jansen, Caspar Leijdeman, Gerrit Ligthart, Johannes van Lints and Johannes Nieuwenhooven.
- The important Collection Boers, since 1952 on loan from the Rijksmuseum in Amsterdam to the Gemeentemuseum in Den Haag, was in 2010 sent back to the Rijksmuseum. These instruments had in the Gemeentemuseum an inventory number with the extension '... x-1952' (later changed in 1952x...)
For instance: the alto recorder by Boekhout became in the collection of the Gemeentemuseum no. Ea 27-x-1952, which was changed in MUZ-1952x0027. Back in the collection of the Rijksmuseum, the instrument became his number from before 1952: BK-NM-11430-93 (and was named a 'bekfluit').
- Some collections which were mentioned in the dissertation have changed their name. I have shortened some names of museums in the lists. See the list of collections with their full names and addresses.
- I do not give in the lists full details (names and addresses) of private collections, unless they are well-known (such as the collection of Frans Brügger, Amsterdam).
For the smaller collections, I give the year in which I have seen the instruments for the last time. But for several instruments in private collections it is unclear where they are now: owners died or have moved, or sold their instruments.
- About historical reports of Dutch woodwind instruments: see Appendix B in the dissertation for the full list, with details to the catalogues of historical sales and inventories.
- About the maker's marks: to the list of instruments I have added photos of the stamps. For more information about the size of the stamps and the position of the stamps on the instruments, see chapter 6 of the dissertation.

List of Dutch woodwind makers

- Abraham van Aardenberg (1672 - 1717)
- 1-Jan (Barend) Beuker (1691 - 17 ??) and 2-Jan Barend Beuker (1737/1741 - 1816) - Willem Beukers Senior (1666-1750) and Willem Beukers Junior (1703-1781)
- Thomas Boekhout (1666 - 1715) and Jan Boekhout (1686 - 17??)
- Philip Borkens (1693 - >1761) - I. Deppe (ca. 1730 - 1801)
- Van Driel (<1714 - >1714) - F. Eerens (1694? - 1750?)
- D. van Gulik (? - ?)
- Richard Haka (in/before 1646 - 1705) - Klaas van Hallum (1720 - 1791)
- Van Heerde (including 'IVH')
 - 1- Jan Jurriaensz van Heerde (1638 - 1691)
 - 2- Albert(us) van Heerde (1674 - ca. 1720)
 - 3- Jan van Heerde (1704 - ca. 1750)
- Bernard Hemsing (1703/1704 - 1776) - Andries Hillebrandsz (<1663 - >1680)
- Jan de Jager (ca. 1658 - 1692) and Frederik de Jager (1685 - 17??)
- Reindert Jansen (16?? - 1691) - Johannes van de Knikker (1731 - 1817)
- Caspar Leijdeman (? ca. 1669 - 1701) - Johannes van Lints (1677 - 1734)
- Johannes Nieuwenhooven (1670 - <1717?) - Michiel Parent (1663 - 1710)
- Hendrik Richters (1683 - 1727), Fredrik-1 Richters (1694 - 1770) and Fredrik-2 Richters (17?? - 17??)
- Coenraad Rijkkel (ca. 1664 - 1726) - H. Rijkstijn (? - ?)
- I. Roosen (? - ?) - Jan Steenberg (ca. 1676 - ??)
- Engelbert Terton (1676 - 1751) - Weijdemuller (?? - ??)
- Robbert Wijne (Nijmegen 1698 - Nijmegen 1774) and Willem Wijne (Nijmegen 1730 - Nijmegen 1816)

Abraham van Aardenberg (Amsterdam 1672 - Amsterdam 1717)

Maker's marks:

The following combinations are found in the stamps on Van Aardenberg's instruments:

a- AARDENBERG in a scroll, the first A combined, due to the 'van' in his name, with a large V whose arms project further than the A; below are three widely-spaced fleurs de lis in the classical tall model. There is one example of an instrument with this type of stamp: the alto recorder no. 5.

b- AARDENBERG in a scroll, the crossbar of the first A replaced by a small v whose arms barely project beyond the A; under the name are three fleurs de lis, above it is a leaping deer. Examples are recorder no. 6 and oboe no. 15.

c- as the above stamp, but with only one fleur de lis under the name. This is the stamp most frequently found, for instance on the sopranino recorder no. 1, the two soprano recorders nos. 3 and 4, the traverso no. 12 and the two oboes nos. 13 and 14 in the Gemeentemuseum Den Haag and oboe no. 16.



Stamp type a-



type b-



type c-

List of instruments

- 1- 2-piece sopranino recorder, in f2, brown-stained European boxwood with silver foot-ring
Gemeentemuseum Den Haag, no. Ea 581-1933
- 2- 2-piece sopranino or soprano recorder, in e2, brown stained European boxwood
private collection, Netherlands (*no recent information about this instrument*)
- 3- 3-piece soprano recorder, in c2, brown-stained European boxwood
Rijksmuseum Amsterdam, Collection Boers, no. BK-NM-11430-98
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 29-x-1952
- 4- 3-piece soprano recorder, in c2, brown-stained European boxwood
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 29a-x-1952
- 5- 3-piece alto recorder, in f1, unstained European boxwood
Rijksmuseum Amsterdam, Collection Boers, no. BK-NM-11430-92,
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 23-x-1952
- 6- 3-piece alto recorder, in f1, brown-stained European boxwood
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 24-x-1952
- 7- 3-piece alto recorder, in f1, brown-stained European boxwood, silver rings
Rijksmuseum Amsterdam, Collection Boers, no. BK-NM-11430-97
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 32-x-1952
- 8- 3-piece alto recorder, in f1, brown-stained European boxwood, foot not original private
collection, Nieuwegein, Netherlands (*no recent information about this instrument*)

- 9- 3-piece alto recorder in f1, brown-stained European boxwood, ivory rings private collection, Berlin, Germany (*no recent information about this instrument*)
- 10- 3-piece alto recorder in f1, brown-stained European boxwood National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, U.S.A. no. 3978
- 11- 3-piece alto recorder, brown-stained European boxwood, ivory rings private collection (dr. Iino), Tokyo, Japan
- 12- short 4-piece traverso in a1, ebony, silver rings and a silver key private collection, Grouw, Netherlands (*no recent information about this instrument*)
- 13- oboe in c1, European boxwood with brass keys (part of the c-key is missing) Gemeentemuseum Den Haag, no. Ea 438-1933
- 14- oboe in c1, brown-stained European boxwood with brass keys (c-key intact) Gemeentemuseum Den Haag, no. Ea 444-1933
- 15- oboe in c1, brown-stained European boxwood with brass keys National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, U.S.A. no. 4074
- 16- oboe in c1, brown-stained European boxwood with brass keys Burri collection (ex-collection Michel Piguet), Zimmerwald (near Bern), Switzerland
- 17- oboe in c1, brown-stained European boxwood with ivory rings and brass keys private collection (Han de Vries), Amsterdam, Netherlands

Historical reports of instruments by Abraham van Aardenberg

Various Van Aardenberg instruments are listed in sale catalogues of historical inventories. One of them, sold in Utrecht in 1759, was a *flajoletje* (a small flageolet) at an auction in 1771 two *bruine palmhouten dwarsfluiten, zynde trisfl. diffect* (brown boxwood traversos, 'trisfluiten', damaged) were sold from the estate of Daniel Schorer of Middelburg. These no longer functioning instruments apparently remained unsold, for in 1791 they turned up again (as *trisfluiten*) when the estate of Daniel Schorer's son was auctioned. These trisfluiten were probably no third flutes (recorders in a1) but traversos in f1. Also up for auction in the 1771 sale was a *bruine palmhoute oboe* (a brown boxwood oboe) by Van Aardenberg. The catalogues of other sales held in Amsterdam, The Hague and Middelburg between 1749 and 1831 list a few recorders (*fluyt doux*) and *fluyten* in various sizes by the same maker. It is not clear whether these fluyten were recorders or traversos.

Jan Beuker (Mengede, Germany ca. 1737 - Amsterdam 1816) and/or Jan Barend Beuker (Drijnstijnwurf, Germany ca. 1691 - Amsterdam ?)

Maker's marks:

Certainly one and possibly two makers by the name of Jan or Jan Barend Beuker worked in Amsterdam. This assumption is supported by the two different stamps on the instruments.

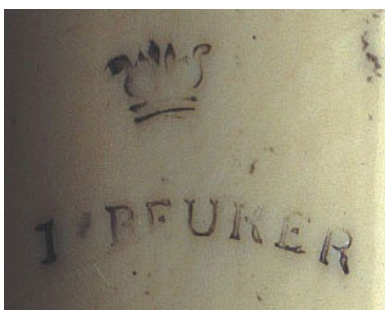
a- The first stamp looks like this: IB BEUKER (which may perhaps be read as JB BEUKER) flat curve without a scroll. Stamped above the name is a rampant lion. The only instrument with this stamp is oboe no. 1

b- The other stamp is found on ten traversos and bass traversos: I BEUKER (which may likely be read as J. BEUKER), with a fairly large space between the 'I' and the 'B'. There is a crown stamped above the name, and on most of the instruments AMSTERDAM is stamped on one of the joints (usually the foot). Examples are the boxwood traverso no. 3 and the ivory traverso no. 4.

c- On the parts of traverso no. 6 there is a small figure that might be a 5 or maybe a stylised S.



Stamp type a-



type b-



type c-

List of instruments

- 1- oboe in c1, mottled-stained European boxwood, brass rings and keys
Gemeentemuseum Den Haag, no. Ea 285-1933
- 2*- traverso in d1, probably 4-piece, ebony with ivory rings
private Japanese collection (ex Frans Brüggem, Amsterdam), *(no recent information about this instrument)*
- 3- 4-piece traverso in d1, ivory, 4 upper middle joints and a silver key
collection Foundation Ehrenfeld, Bussum, Netherlands
- 4- 4-piece traverso in d1, ivory with two upper middle joints, one original silver key and six silver keys added later
Musée de la Musique, Paris. no. E.0617.1 and E.0617.2 (for the second upper middle joint)
- 5- 4-piece traverso in d1, ivory with a silver key
Musée de la Musique, Paris, Inventory number: E.980.2.2
- 6- 4-piece traverso in d1, unstained European boxwood, ivory rings, three upper middle joints and a silver key
private collection, Rotterdam *(no recent information about this instrument)*
- 7- 4-piece traverso in d1, ebony, ivory rings and a silver key
private collection, Den Haag, Netherlands *(no recent information about this instrument)*

- 8*- traverso in d1, ivory
private collection (Tomkins Cove N.Y., U.S.A.) (*no recent information about this instrument*)
- 9- bass traverso in d0, stained European boxwood, ivory rings and four brass keys
Gemeentemuseum Den Haag, no. Ea 32-1936
- 10- bass traverso in d0, stained European boxwood with three brass keys
Musée de la Musique, Paris, no. E.248

Historical reports of instruments by I.Beuker and/or I.B. Beuker

Instruments by Beuker (traversos exclusively) appear in catalogues of historical inventory auctions between 1790 and 1831. One of them, in Amsterdam in 1801 was a *'d'amour Fluit van granadielje hout, met 2 kopstukken en 2 verzetstukken, en zilverde klep, door Beuker, Amsterdam* (a flûte d'amour of granadilla wood, with 2 heads and 2 upper middle joints (corps de rechange), a silver key, by Beuker, Amsterdam). Another lot in the same auction was a *zeer fraije fluit van yvoir, met 3 midde- of verzetstukken, met zilverde klep, door Beuker* (a very beautiful ivory flute, with three middle joints or corps, with silver key). Other flutes by Beuker were sold in 1809 at The Hague: *a palmhouten fluit travers* (a boxwood traverso), in 1827 in Amsterdam: *a palmhout dwarsfluit met 2 verlengstukken* (boxwood traverso with two corps de rechange) and in 1831, also in Amsterdam: *a zwart ebbenhout dwarsfluit* (an ebony traverso).

Nota bene: there is always the possibility of confusion and misreading in the old records about the names of 'Beuker' and 'Beukers'.

Willem Beukers Senior (Utrecht 1666 - Amsterdam 1750) and Willem Beukers Junior (Amsterdam 1703-1781)

Maker's marks:

W. Beukers' stamps raise the question of which are the father's and which are those of his son of the same name. There are a few differences between the makers' names and workshop stamps, but sometimes the distinctions are subtle, and only apparent on direct comparison.

All Beukers instruments are stamped W:BEUKERS in a flat curve without a scroll. The last letter ('S') is sometimes little blurred, looking more like an 'X' or an 'N'. The size and curvature of the lettering are not identical in all the stamps, but the differences are slight. More important are the variations in the symbols above or below the name stamp: a fleur de lis (low type), a crown, a deer, a clover leaf.

a- The first group of instruments (such as recorders 2 and 4, traverso 10) has a low and relatively wide fleur de lis like those stamped below Richard Haka's and Coenraad Rijkel's marks (type a1). On oboe no. 14 does the fleur de lis differ, being taller and in the form of a little crab; above the name a leaping deer, as on the instruments by Van Aardenberg, (a2).

b- In the second group of instruments (recorder 7a, and 9) the fleur de lis has been replaced by a crown stamped above the name; the crown is relatively large, with a distinctive design, its three points outlined by a fringe-like contour (type b1).

The traverso no. 11 has a crown above the name as well as a clover leaf below the maker's mark (b2); oboe 16 has a crown and a fleur de lis, stamped over partially erased mark (in a scroll) by an unknown (Dutch?) maker.



type a1-



type b1-



type b2-



type a2-



stamp on oboe 16

List of instruments

- 1- 3-piece soprano recorder in d2 (sixth flute), ivory (with decorative turnery)
Library of Congress, Washington D.C., no. 257/5
- 2- 2-piece soprano recorder in c2, brown-stained European boxwood
Collection Boers, Rijksmuseum Amsterdam, no. BK-NM-11430-87
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 25-x-1952
- 3- 2-piece soprano recorder in c2, brown-stained European boxwood
Gemeentemuseum Den Haag, no. Ea 278-1933
- 4- 2-piece soprano recorder in c2, brown-stained European boxwood
(ex Gerrit Vellekoop), private collection USA (*no information about present location*)
- 5- 3-piece alto recorder in f1, in brown-stained European boxwood
Collection Boers, Rijksmuseum Amsterdam, no. BK-NM-11430-96
from 1952 to 2010 on loan Gemeentemuseum Den Haag, no. Ea 26-x-1952
- 6- 3-piece alto recorder in f1, brown-stained European boxwood, foot by T. Boekhout
private collection, Laren, Netherlands (*no recent information about this instrument*)
- 7- foot of a 3-piece alto recorder in f1, unstained European boxwood, no stamp
Musikinstrumentenmuseum, Berlin, no. 2792
- 7a- 3-piece alto recorder in f1, in brown-stained European boxwood
private collection, Schoonebeek, Netherlands (*information 2012*)
- 7b- 3-piece alto recorder in f1, in boxwood, private collection Den Haag, Netherlands
(*information 2015*)
- 8- 3-piece tenor recorder in d1 (voice flute), brown-stained European boxwood
private collection, Utrecht, Netherlands (*this instrument has been stolen, some years ago*)
- 9- 3-piece tenor recorder in d1 (voice flute), brown-stained European boxwood private
collection, Driebergen, Netherlands (*no recent information about this instrument*)
- 10- 4-piece traverso in d1, ivory with three corps de rechange and a silver key
Gemeentemuseum Den Haag, no. Ea 414-1933
- 11- 4-piece traverso in d1, brown-stained European boxwood, ivory rings, three corps de
rechange and silver key
collection Foundation Ehrenfeld, Bussum, Netherlands
- 12- oboe in c1, brown-stained European boxwood, silver keys with the date, 1704
Gemeentemuseum Den Haag, no. Ea 1017-1933
- 13- oboe in c1, European boxwood, brass keys
Rijksmuseum Amsterdam (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 10-x-1952
- 14- oboe in c1, European boxwood, brass keys
Gemeentemuseum Den Haag, no. Ea 1-1978
- 15- oboe in c1, European boxwood, brass keys, bell not original
collection Han de Vries, Amsterdam
- 16- oboe in c1, European boxwood, carved, ivory rings, silver keys; Beuker's stamp over
another (unknown) maker's illegible stamp
Victoria & Albert Museum, London, no. 808/69

Historical reports of instruments by W. Beukers

Several of Beukers' instruments are listed in inventories and catalogues of historical auctions; the most noteworthy examples are cited below. The collection of music-dealer Nicolas Selhof, auctioned at The Hague in 1759, included a *Flute de quart de 'Beukern'*. Could it really have been a so-called 'fourth flute', a soprano or tenor recorder in b-flat? No such instruments by Dutch makers survive. It would not come as a surprise to learn that Beukers (the name ending with an 's', not an 'n') was the maker, for the last letter on a name-stamp is occasionally difficult to read.

In the inventory of the estate of the composer Pietro Antonio Locatelli, who worked and died in Amsterdam, was the only wind instrument listed among a number of other types as an *extra fraaije Dwarsfluit met een zilvere klep, waaraan ook een Fluit d'Amour, bestaande in tien stukken en twee aanvoegstukjes, gemaakt door Willem Beukers te Amsterdam* (an exceedingly handsome traverso with a silver key 'on which' also a flûte d'amour, consisting of ten parts and two extension pieces (corps de rechange?) made by Willem Beukers of Amsterdam).

In 1801 the estate of the Amsterdam organist Bartholomeus Rulofs was auctioned. Listed under no. 98 of the musicq instrumenten were: *1 dito (clarinet) met C, B, A en D verzetstukken en 2 kopstukken, door Beukers* (1 ditto (clarinet) with C, B, A and D corps de rechange and 2 heads, by Beukers). In the absence of an initial we must however entertain the possibility that the makers' names Beuker and Beukers were confused. Similar confusion surrounds a *witte yvoore fluit* (white ivory flute), sold in 1804 at The Hague and said to have been made by *Beukers te Amst.*; the lack of an initial or first name and the addition of Amsterdam (usually found on Beuker's instruments and never on those of W. Beukers) cast doubts on this inform.

Other interesting references to instruments are found in the catalogue of a sale held in Utrecht in 1759, when *twee dwarsfluiten, een hautbois and a chalumeau* (two traversos, an oboe and a shawm) by Beuckers were on offer. In 1774, in 's-Hertogenbosch was a *fluit à bec* and in 1787 at The Hague *twee fluyten does van W. Beukers te Amsterdam 1763, palmhout* (two recorders by W. Beukers at Amsterdam 1763, boxwood).

In 1828 a *zuiver toongevende palmhoutte fluit, gemaakt door W. Beukers* (pure-sounding boxwood flute, made by W. Beukers) was sold in Amsterdam. This fluit was probably a traverso and the same may be true of an instrument in Willem Mengelberg's estate, auctioned in 1952. The instrument in question is a flute in a case, marked W. Beukers,

Thomas Boekhout (Kampen 1666 - Amsterdam 1715) and his son Jan Boekhout (Amsterdam 1696 - ?)

Maker's marks:

Three quite different stamps are found on Boekhout's instruments, one of them again occurring in two or three variants. It is not known which stamps were used by Thomas and which by Jan Boekhout, and there is also the problem that other people made and sold instruments with the Boekhout stamp (Thomas Boekhout complained about that in an advertisement).

a- The first stamp consists of the name BOEKHOVT (with a V instead of a U), not in a scroll but in a fairly pronounced curve, and surmounted by a small crown (recorder no. 8, bass recorders no. 11 and 13, and oboe no. 19).

b1- The second and most frequently used stamp consists of the name T.BOEKHOUT (preceded by the initial T and with a proper U), again not in a scroll but in a flat curve surmounted by a small crown; under the name is a lion rampant to the left side. The full-stop between the T and the B is centred halfway up those letters. The lion is slightly larger than the crown. Stamps of this type are found on the alto recorders no. 5 and no. 6, on the bass recorder no. 9 and on the clarinet no. 20.

b2- as b1-, but the lion rampant is missing (recorders 1, 2 and 7)

b3- Some of the bass recorders have bigger stamps very like the previous ones and a crown slightly taller and wider than the rampant lion (Boekhout no. 16).

c- The third stamp is just the name, T.BOCHOVT (or I.BOCHOVT), in a flat curve and again with a centred full-stop between the T and B. This stamp (without a crown or a lion) is found on one instrument only, the alto recorder no. 8a.



stamp type a



type b1



type b2



type b3



type c

List of instruments

- 1- 3-piece sopranino recorder in f2, brown-stained European boxwood, ivory rings
Musashino Academia Musicae, Tokyo, no. A723
- 2- 3-piece sopranino recorder in f2, brown-stained European boxwood, ivory rings
Musashino Academia Musicae, Tokyo, no. A724
- 3- 2-piece soprano recorder in c2, ebony with ivory rings
Metropolitan Museum of Arts, New York, no. 89 4 912

- 4- 3-piece alto recorder in f1 , ebony with ivory rings
Boers Collection, Rijksmuseum Amsterdam, no. BK-NM-11430-93
on loan from 1952 to 2010 to the Gemeentemuseum Den Haag, no. Ea 27-x-1952
- 5- 3-piece alto recorder in f1, brown-stained European boxwood
Bellerive Museum, Zürich, no. 1963-60-128
- 6- 3-piece alto recorder in f1, stained European boxwood
collection Moeck, Celle, Germany.
- 7- 3-piece alto recorder in f1, brown-stained European boxwood, foot missing
private collection, London (*no recent information about this instrument*)
- 8- 3-piece alto recorder in f1, stamped BOEKHOVT, brown-stained European boxwood,
head missing;
Rijksmuseum Amsterdam ? (not in Boers Collection)
on loan from 1952 (foot)/1993 (middle joint) to 2010 to the Gemeentemuseum Den Haag, no. Ea 21-x-1993
- 8a- 3-piece alto recorder in f1, stamped T.BOCHOVT, brown-stained European boxwood
St. Janshospitaal, Damme, Belgium
- 9- 3-piece bass recorder in f0 , brown-stained maple, two brass keys
MIM Brussel, no. 1039
- 10- 3-piece bass recorder in f0, brown-stained maple, two brass keys
MIM Brussel, no. 1040
- 11- 3-piece bass recorder in f0, stamped BOEKHOVT, stained European boxwood, one
brass key
Deutsches Museum, München, no. 10226
- 12- 3-piece bass recorder in f0 , brown-stained maple, two brass keys
Museum of Musical Instruments, St. Petersburg, no. 408
- 13- 3-piece bass recorder in f0 , stamped BOEKHOVT, brown-stained maple, one brass
key
ex collection of Baron Van Zuylen, was for sale at Tony Bingham's shop in London (*no recent information about this instrument*)
- 14- 3-piece bass recorder in f0 , brown-stained maple with two brass keys
private collection, Boston, U.S.A
- 15- 3-piece bass recorder in f0, brown-stained maple with one brass key
private collection, Switzerland (*no recent information about this instrument*)
- 16- 3-piece bass recorder in f0 , brown-stained maple with two brass keys
Musikinstrumentenmuseum Berlin, no. 2824
- 17- oboe in c1, ebony, silver rings and keys
Gemeentemuseum Den Haag, no. Ea 38-1937
- 18- oboe in c1, brown-stained European boxwood, brass keys
Boers Collection, Rijksmuseum Amsterdam, no. BK-NM-11430-80
from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea16-x-1952
- 19- oboe in c1, stamped BOEKHOVT, brown-stained European boxwood, silver keys
collection Han de Vries, Amsterdam
- 20- 4-piece clarinet in f0/c2 (mouthpiece missing), brown-stained plum(?)wood, ivory rings
and two brass keys
MIM Brussel, no. 2561

Historical reports of instruments by Boekhout

Up to 1945 there was a brown-stained boxwood alto recorder in the Musikinstrumentenmuseum in Berlin with Sachs's code number 2790. The instrument was 49.5 cm long, and the name T.Boekhout was stamped on all of its constituent parts. Also listed by Sachs (under number 2678) is a 4-piece traverso made of brown-stained European boxwood with ivory rings and a square silver key. Sachs calls it an H-Flöte, but in view of its length it

was probably an instrument in d1 , fairly low-pitched. Its disappearance is a severe loss; if Thomas Boekhout did die in 1715, it must have been one of the earliest 4-piece traversos ever made.

A bass(?) recorder was reported in the Marienkirche at Gdansk (Poland). In the estate of Michiel van Bolhuis (Groningen, 1764) were two oboes stamped T. Boekhout. The sale catalogue listed no. 34 as an Alt-Hautbois but supplied no information about the kind of wood or the keys. No. 36 was *Een Hautbois van Ebben-hout, met Yvoor en Zilveren Klappen, van T. Boekhout* (an ebony oboe with ivory and silver keys, by T. Boekhout) and went for four guilders and ten stivers. Another historical report tells of a bassoon and two alto recorders by Boekhout from the estate of the Hague music-dealer Nicolas Selhof (1759). The catalogue, most of which was in French, listed them as nos. 130: *Un dito (Basson) de T. Boekhout* and 156: *Deux dito (Flutes Bec d'Alto) de Boekhout*.

Other auctions included the following instruments: in 1771 at Vlissingen: *een kleine palm-houte flute a becq* (a small boxwood recorder). A *Basson van Bouckhout* was auctioned in 1778 at The Hague;

Other sale catalogues contain several variations on Boekhout's name. In 1740 at The Hague a *fluyt door Boekholt* (a flute or recorder by Boekholt) was up for sale, in 1765 in Middelburg a *fluite does* (flûte douce, = recorder) by van Boekhont and at another sale in Middelburg there was even a box containing two *fluiten--doux van Trubkhout* - perhaps Boekhout was meant.

Oddly enough, there are no Boekhout bass recorders in the scrutinized catalogues, but in 1759 a clarinet by him was for sale in Utrecht, and in 1763 a *goede dwarsfluit* (good traverso) at The Hague.

Philip Borkens (Amsterdam 1693 - Amsterdam after 1761?)

Maker's marks:

Borkens' stamp is strikingly similar on all his instruments. The name P BORKENS is stamped in a flat curve, not in a scroll, and without a full-stop between P and B. Above the name is a crown and below the name a rampant lion to the left side. The crown is a distinctive 'boat-shaped' model with rounded sides.

stamp on traverso 2-



List of instruments

- 1- 3-piece soprano recorder in c2 , brown-stained European boxwood
private collection (dr. Iino), Tokyo, Japan
- 2- 4-piece traverso in d1, three corps de rechange, brown-stained European boxwood,
ivory rings and a silver key, in a leather cover
Rijksmuseum Amsterdam, no. ? (not in the Boers Collection)
from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 39-x-1952; two
of this flute's corps de rechange were inventoried under Ea 20-x-1993
- 3- 4-piece traverso in d1 , brown-stained European boxwood, ivory rings and a brass key
Gemeentemuseum Den Haag, no. 1-1992
- 4- piece traverso in d1 , brown-stained European boxwood, ivory rings and a brass key
National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD,
U.S.A., no. 5795
- 4a- 4-piece traverso, ivory and a silver key, engraved
Gemeentemuseum Den Haag, no. Ea 4-2000
- 5- oboe in c, brown stained European boxwood, silver rings and silver keys
collection Han de Vries, Amsterdam
- 6- oboe in c1, brown stained European boxwood, brass keys
MIM, Brussels, no. 3376
- 7- 3-piece clarinet in g0 /d2 , brown stained European boxwood, two brass keys
Gemeentemuseum Den Haag, no. Ea 206-1933

Historical reports

Several Borkens instruments have turned up at historical sales. The most striking examples were in the estate of Nicolas Selhof, a music-dealer at The Hague (1759). Page 256 of the catalogue of the sale lists a variety of Borkens' instruments. Lot 144 consisted of two recorders listed as *premiere & seconde flute a bec*; lot 141 contained two *flutes octaves*, which may have been sopranino recorders in f2 , and lot 140 was *vier pypers fluyten* (four fifes). These *vier pypers fluyten* may have been keyless traversos with cylindrical bores, like the fifes which were played in 18th-century bands of pipers. Finally, no. 166 in Selhof's catalogue listed twee clarinettes and no. 167 five *Chalumeaux* (shawms), one of them with Borkens' stamp.

Other interesting instruments crop up in sales in 1761 at The Hague, where *Twee octave dwarsfluyten* (two octave transverse flutes) were on offer. This could be the earliest report of a piccolo traverso in the Netherlands. Also on sale at The Hague in 1769 was a *magnifique fluyt met 3 middelstukken* (magnificent flute with three centre joints); in 1774 at 's-Hertogenbosch a *fluite douce*, door P. Barkens (a recorder, by P. Borkens) in 1788 in Amsterdam, two traversos, one of them ebony with 3 centre joints, in a leather bag. And lastly, Amsterdam 1812, two more traversos with *verlengstukken* ('extensions', probably corps de rechange) in leather bags.

Wybrand van Buren (Amsterdam, was active as maker from 1709)

Maker's marks:

Van Buren's mark on his only surviving oboe is very simple: WVBUREN (without stops) in a fairly pronounced curve, without a scroll and without any other workshop marks.



List of instruments

- 1- oboe in c1, European boxwood, brass keys
private collection, Amsterdam *(no recent information about this instrument)*

Historical reports of instruments by Van Buren

Van Buren's oboe no. 1, formerly in Willem Mengelberg's collection, was auctioned in Amsterdam in 1952 as lot 966, a *schalmei* (shawm). No other instruments by Van Buren are known, no reports of instruments by Van Buren have been found in historical sale catalogues.

I. Deppe (no biographical information)

A one-keyed traverso kept at The Hague bears the stamp of I. Deppe. The marks, a lion and a small crown, indicate that the instrument was made in the Netherlands. It is however not known where I. Deppe lived and worked. The name Deppe does occur in the Netherlands, for instance in Rotterdam, where there was family by that name, but apparently of German ancestry.



List of instruments

- 1- 4-piece traverso in d1, stained European boxwood, ivory rings and a brass key
Rijksmuseum Amsterdam, no. ? (not in Boers Collection)
from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 48-x-1952

Historical reports of instruments by Deppe

Only one reference to another instrument by Deppe has been found: *een fraije Dwarsfluit door J. Deppe* (a handsome traverso by J. Deppe): no. 7 in the section of Muzijk Instrumenten at the sale of the effects of J.D. Schermerts, former burgomaster of Elburg, on September 27 1831.

F. Eerens (no biographical information)

Maker's marks:

Scarcely anything is known of a fluytenmaker called Eerens. A few traversos stamped F.Eerens are additionally stamped with the name of a town S:BOSCH ('s-Hertogenbosch), but another instrument is stamped IN UTRECHT. However, the name Eerens or Erens does not occur in the 's-Hertogenbosch archives, and the records found in Utrecht are not conclusive. The Utrecht archives do record the burial of a man called Franciscus Eerens on September 4 1784, but there is nothing to suggest that this Franciscus was an instrument maker. Waterhouse gives March 4 1694 as Frank Eeren's date of birth and 1750 as the year of his death (in Utrecht), but the source of this first name and of the dates is totally obscure.

The stamps:

- a1- F.EERENS, no scroll, with a small crown above the name; below the name the inscription S:BOSCH and below that a traditional (high) fleur de lis (Eerens-no. 3)
- a2- The same stamp, without the inscription of S:BOSCH (Eerens no. 3)
- b- F EERENS, and below the name 'IN UTRECHT' (Eerens no. 2)
- c- F.EERENS, stamped with a blurred little figure or numeral (1?) below the maker's name (Eerens no. 4)



type a1-



a2-



b-



c-

List of instruments

- 1- walking-stick recorder (in g1 ?), dark wood (plum?)
Gemeentemuseum Den Haag, no. Ea 475-1933
- 2- 4-piece traverso in d1, with 3 corps de rechange, olive wood with ivory rings and a silver key
Metropolitan Museum, New York, no. 1976-27b
- 3- 4-piece traverso in d1, with 3 corps de rechange, ivory with a silver key
private collection, Rotterdam (*no recent information about this instrument*)
- 4- 4-piece traverso in d1, with 4 corps de rechange, ebony with ivory rings and a silver key
private collection, Groningen, Netherlands (*no recent information about this instrument*)
- 5- 4-piece traverso in d1, with 3 corps de rechange, ivory, with a silver key
private collection (dr. Iino), Tokyo

Historical reports of instruments by Eerens

There is some uncertainty about a walking-stick recorder or flageolet of which a fragment is allegedly kept in the Musikinstrumentenmuseum in Berlin. But nothing is known of any such instrument there, nor has the source of the said report been identified.

Eerens instruments have been found in historical sale catalogues on two occasions.

The first was in 1769 in The Hague, where *een zeer mooi dwarsfluyt van yvoor in 5. stukken by F. Eerens te 's Bosch, met een rood Turksleere zakje* is listed (a very beautiful ivory traverso in 5 parts by F. Eerens of 's-Hertogenbosch, with a bag of red Turkish leather).

The second, 1878 in The Hague, is less specific, citing *twee extra fraaye fluyten travers, van Eerkens* (two exceedingly handsome traversos by 'Eerkens').

D. van Gulik (no biographical information)

The stamps on Van Gulik's only extant traverso differ from those of other Dutch makers, and not only in their design.

The name D.V.GULIK is printed in a semicircular arc, surrounded by a narrow scroll.

Stamped above the name on three of the four joints of this flute is a double eagle.

The name 'Van Gulik' is likely to be Dutch, the double eagle can be found in the coat of arms of several cities in the eastern or northern parts of the Netherlands, such as Arnhem, Nijmegen and Groningen. But still no biographical information has been found.



List of instruments

- 1- 4-piece traverso in d1, European boxwood, horn rings and a silver key
private collection Peter Thalheimer, Frankfurt, Germany

In 1995 this 4-piece traverso stamped Van Gulik was up for sale at the Amsterdam branch of Sotheby's. No other instruments by a maker of this name are known in collections or from historical sources.

There are no historical reports of instruments by Van Gulik.

Richard Haka (Londen, in/before 1646, Amsterdam 1705)

Maker's marks

At a first glance the stamps on Haka's instruments appear to be identical; however, closer inspection and accurate measurements reveal a few slight discrepancies. The usual stamp is R.HAKA in a scroll. The letters are virtually sans serifs and the full-stop between the R and H is centred. Below the scroll on most of his instruments Haka stamped a single, wide-model fleur de lis ('truncated lily'), see photos a- en b-. On some instruments the fleur de lis is missing (c-).

The length of the scroll (and subsequently the size of the letters) shows small variations. Forgery, notably in connection with his nephew Coenraad Rijkel, was an issue in Haka's career. Take the somewhat different Haka stamp on the foot-joint of an alto recorder in Sigmaringen, the only component examined during this investigation that had two different stamps: C.RYKEL and R.HAKA. The latter differs slightly from those found on 'genuine' Haka instruments: the R and H are almost parallel, whereas on other Haka stamps these letters follow the curvature of the scroll, more closely and thus stand at an angle to each other. The constriction on the right-hand side of the scroll is less pronounced than on genuine Haka stamps (d-).



a- Haka no. 32-



b- Haka no.16-



c- Haka no. 1-



d- Rijkel no, 3-

List of instruments

- 1- 1-piece sopranino recorder in f2, ivory, early baroque style
Potsdam Museum, Abteilung Geschichte, Potsdam, Germany, no. 81/634V
- 2- 1-piece sopranino recorder in f2, (head missing), European boxwood
Musikinstrumentenmuseum, Berlin, no. 1883
- 3- 2-piece sopranino recorder in f2 (only part of the lower joint has been found)
Stichting Archeologie Egmond, Egmond, Netherlands
- 4- 1-piece soprano recorder in c2, ivory, early baroque style
Edinburgh University, Collection of Historical Musical Instruments, no. 1037
- 4a- 1-piece soprano recorder in c2, in brown wood with ivory foot ring, early baroque style
Archeologisch Depot, Gemeente Amsterdam, no. TLDW-1
- 5- 2-piece soprano recorder in c2, ebony, ivory rings
collection Frans Brüggen, Amsterdam
- 6- 2-piece soprano recorder in c2, European boxwood, ivory rings
Grassi Museum, Leipzig, no. 1115
- 7- 2-piece soprano recorder in c2, ebony, ivory rings, in original case
National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, USA, no. 4202
- 8- alto recorder in f1, only a foot in European boxwood with ivory rings has been preserved
Instrumentenmuseum, Berlin, no. 2798

- 9- alto recorder in f1, ebony, ivory rings
Musée de la Musique, Paris, no. E.980.2.548
- 10* alto recorder in f1, only a centre joint in European boxwood, other parts by Gahn
private collection, St. Hubert, Belgium (*no recent information about this instrument*)
- 11- 3-piece tenor recorder in c1, European boxwood
private collection (dr. Iino), Tokyo
- 12- 3-piece tenor recorder in c1, ebony, ivory rings
Ueno Gakuen College of Music, Tokyo, no. 56 (?)
- 13- 3-piece bass recorder in f1, European boxwood, brass key; an S and its cap are missing
Stadts Museum, Gothenburg, Sweden, no. 3894
- 14- 3-piece bass recorder in f1, European boxwood, brass key and cap probably not original
Musée de la Musique, Paris, no. E.980.2. 524
- 15- walking-stick recorder, (probably) in g1, unidentified wood, ivory cap
Gemeentemuseum Den Haag, no. Ea 532-1933
- 16- 3-piece alto traverso in b0, European boxwood, brass key
collection Foundation Ehrenfeld, Bussum, Netherlands
- 17- oboe in c1, European boxwood, brass keys
Gemeentemuseum Den Haag, no. Ea 6-1952
- 18- oboe in c1, European boxwood, brass rings and keys;
Musik Museet, Stockholm, no. 155.
- 19- bell of an oboe in c1, European boxwood, originally with brass rings
Musikinstrumentenmuseum, Berlin, no. 2936
- 20- oboe in c1, ebony, ivory and silver rings; upper section not original, other sections changed, several new keys
private collection, Bremen, Germany (*no recent information about this instrument*)
- 21- oboe in c1, European boxwood, brass keys
private collection, Leefdaal, Belgium (*no recent information about this instrument*)
- 22- oboe in c1, ebony, ivory rings and silver keys
collection Han de Vries, Amsterdam
- 23- oboe in c1, ebony, with an ivory and a silver ring and silver keys, bell missing
private collection, Tokyo
- 24* oboe in c1, European boxwood (?), reportedly only the upper joint extant
Museum of Musical Instruments, St. Petersburg, no. I-513
- 25- tenor oboe in f0, European boxwood, brass keys
Gesellschaft der Musikfreunde in Wien (Vienna), no. 151
- 26- tenor oboe in f0, European boxwood, brass keys
Gesellschaft der Musikfreunde in Wien (Vienna), no. 152
- 27- 3-piece schalmei/oboe in c1, ebony, silver rings and keys
Collection Boers, Rijksmuseum Amsterdam, no. BK-NM-11430-81
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 20-x-1952
- 28- Deutsche schalmei in d1, European boxwood, brass rings
Collection Boers, Rijksmuseum Amsterdam, no. BK-NM-11430-82
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 18-x-1952
- 29- Deutsche schalmei in d1, European boxwood, brass rings
Collection Boers, Rijksmuseum Amsterdam, no. BK-NM-11430-83
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 21-x-1952
- 30- Deutsche schalmei in d1, European boxwood, brass rings
National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, USA,
no. 4545
- 31- Deutsche schalmei in d1, European boxwood, brass rings
Collection of Musical Instruments, Yale University, New Haven, U.S.A, no. 3410.68
- 32- Deutsche schalmei in d1, European boxwood, brass rings
Musik Museet, Stockholm, no. 145

- 33- Deutsche schalmei in d1, European boxwood, brass rings
Musikhistorisk Museum, Copenhagen, no. E 27
- 34- Deutsche schalmei in d1, European boxwood, brass rings
Musikinstrumentenmuseum, Berlin, no. 2929
- 35- Deutsche schalmei in d1, European boxwood, brass rings
Museum of Musical Instruments, St. Petersburg, Russia, no. 1492
- 36*- Deutsche schalmei in d1, European boxwood, brass rings
Hamamatsu Museum of Musical Instruments, Japan, no. A.0268 R
- 37- Alto-Deutsche schalmei in a0, European boxwood with brass key
Rijksmuseum Amsterdam ? (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 19-x-1952
- 38- 4-piece bassoon in B-flat, maple, brass keys
Schlossmuseum Sondershausen, Sondershausen, Germany, no. 5

Historical reports of instruments by Haka

Over the past hundred years several Haka instruments have turned up and disappeared again. Curt Sachs lists in his catalogue of the collection in Berlin some items which were not returned to the Berlin museum's collection after World War Two: the head of the sopranino recorder no. 2 (Sachs no. 1883), the centre and upper joint of oboe no. 19 (Sachs no. 2936) and the following instruments which have disappeared entirely: alto recorder Sachs no. 2798, the beautifully crafted flageolet recorder (Sachs no. 2738) and a Deutsche schalmei (Sachs no. 2930). The flageolet, a short recorder in one piece, less than 12 cm long, is said to be the only instrument of its kind by a Dutch maker.

Two other Haka recorders formerly in Berlin have been lost: Sachs-nos. 2784 and 2786. Both originally belonged to the Belgian collector César Snoeck and had the same inventory number as in Berlin, without the first digit.

There is also regular confusion about the Deutsche schalmeien (shawms) by Haka, as several of these instruments appeared in inventories and exhibitions, but can not or not with certainty be traced down to one of the existing instruments in the list above.

About older reports: famous is the specification of 40 woodwind instruments sent in 1685 by Richard Haka to Johan Otto in Kalmar, Sweden (see Appendix D of the dissertation, where all information is brought together). The specifications lists shawms and a dulcian, and - in the new French baroque style- several oboes, a bassoon and a consort of recorders from sopranino to bass.

Another inventory is from 1700, in Ferdinand of Tuscany's court in Florence, with a consort of 16 recorders in baroque style (four sopraninos, four sopranos, four altos, two tenors and two basses).

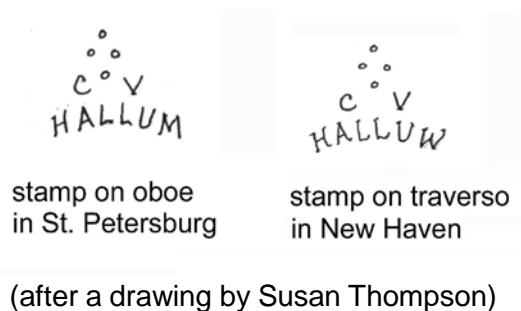
Other reports, in Holland, of instruments by Haka:

From 1705 in Leiden, *een hauboo, gemaekt door R. Haka, met 6 rietjes daerby in een blick doosje* (oboe made by R. Haka, with 6 reeds in a tin box) and a *fluyte dou, door den selven* (a recorder by the same maker) were up for sale. The sale of six instruments in 1709 in Leiden is noteworthy for a *palmhout heaubois* (boxwood oboe), a *dwars-Fluyt* (traverso), a *ditto kleynder* (ditto, smaller) an *ebbenhoute dwars-fluyt* (ebony traverso) a *dito kleynder* (ditto, smaller) and a *flûte doux*, all of them made by Haka. Another of his traversos turned up at a sale in Utrecht in 1759, along with two *yvoire fluitjes* (ivory flutes). Perhaps these instruments were small one-piece recorders like Haka's *fluit-pypje* auctioned in 1777 in 's-Hertogenbosch. It is not certain what was meant by *fluyten* or *fluijte* in Middelburg in 1768 and The Hague in 1792. Listings in 1781 and 1788 in The Hague, in which the instruments are described as a *fluyt doux* and a *fluyt douz*, are clearer.

Klaas van Hallum (Hallum 1720 - Groningen 1791)

Maker's marks

Van Hallum's traverso in Yale University's collection of musical instruments (New Haven, USA) is remarkable for a spelling error in the stamp: HALLUW instead of Hallum (the die-cutter evidently inverted the M by mistake). The name is printed in a semi-arc, without a scroll. Above the name are the letters C and V, and above them four small circles are stamped in a rhombus. The circles indicate the corps de rechange, the longest of which is stamped with one circle, the second longest with two, etc. According to information obtained by Susan Thompson, Van Hallum's name is spelled correctly on his oboe in the collection of the musical instrument museum at St. Petersburg.



List of instruments

- 1* 4-piece traverso in d1 with two narwal tusk corps
Yale University Collection of Musical Instruments, New Haven, U.S.A, no. 3232.88
- 2* 4-piece traverso in d1 , European boxwood with ivory rings and a brass key
sold to an unknown collection (1981, Sotheby's, London)
- 3* Oboe (middle joint and bell), with three keys
Museum of Musical Instruments, St. Petersburg, no. I-513
The middle joint and bell of the oboe in St. Petersburg are combined with an upper joint by Haka. The information about these oboe parts is confusing; the combination could not be examined.

Historical reports of instruments by Van Hallum

Van Hallum's traverso no. 1 is the instrument that was sold in 1988 at Christie's, London. It arrived in the Yale collection that same year, but whether or not it came straight from auction is not clear: the collection's Newsletter no. 22 (Fall 1999) reports that it came from the estate of Lloyd Schloen, PhD. Nothing else is known of its provenance, nor of that of traverso no. 2, sold in 1981 at Sotheby's.

We know from an advertisement by Van Hallum that he made a variety of woodwinds. Occasionally they crop up in old inventories. In 1788, for instance, a *fluit travers* by Van Hallum was on sale in Amsterdam, and in 1837 in Amsterdam a *palmhouten dwarsfluit in 5 verdeelingen; geteekend Cor. Hallum, in een zakje* (boxwood traverso in 5 parts; signed Cor. Hallum, in a bag).

Jan Jurriaensz van Heerde (1638-1691), Albert(us) van Heerde(1674-ca. 1720) and Jan van Heerde (1704-ca. 1750)

Maker's marks

Archive records document three successive generations of instrument makers who were members of the Van Heerde family: Jan Jurriaensz (1638-1691), Albert(us) (1674-ca. 1720) and Jan van Heerde (1704-ca. 1750).

Two recorders in early baroque style are stamped I.V.H in a scroll, and it is likely that these instruments were made by the first generation, Jan Jurriaensz van Heerde. It is however not possible to assign the other stamps to the second and third generation.

The symbols on Van Heerde's instruments are not always identical. On several instruments, such as the recorders no. 1, no. 2 and no. 6, and on oboe no. 12, there is a small crown above the name. Stamped on the traversos, though, below the name, is a rampant lion facing left. Inspection of the stamps revealed slight differences between the lions.

Traverso 8 has also the low fleur de lis (as on the instruments by Beukers and Haka).



Van Heerde 1



Van Heerde 2



Van Heerde 5



Van Heerde 8



Van Heerde 6a



Van Heerde 14



Van Heerde 19

List of instruments stamped Van Heerde

- 1- 3-piece alto recorder in f1, brown-stained European boxwood
Boers Collection, Rijksmuseum Amsterdam, no. BK-NM-11430-95
from 1952 (1993) on loan to the Gemeentemuseum Den Haag, no. Ea 33-x-1952 (foot:
Ea 22-x-1993)
When this recorder was transferred in 1952 from the Rijksmuseum in Amsterdam to the Gemeentemuseum Den Haag in The Hague, it was fitted with a foot from an incomplete recorder by Thomas Boekhout. In 1993 the original Van Heerde foot was found, together with a centre joint that belonged to the Boekhout foot.
- 2- 3-piece alto recorder in f1, brown-stained boxwood
Edinburgh University Collection of Historical Musical Instruments, no. 257

- 3- 3-piece alto recorder, brown-stained boxwood
Grassi Museum, Leipzig, no. 3244
- 4- 3-piece alto recorder in f1, ebony with ivory rings
Museo Instrumental, Lisbon, no. MIC 204
- 5- 3-piece alto recorder in f1, stained boxwood
private collection (ex-Jonxis), Netherlands
- 6- 3-piece alto recorder in f1, stained boxwood with horn repair ring; foot not original
Musik Museet, Stockholm, no. 164
- 6a- 3-piece alto recorder in f1, brown stained boxwood
private collection, Netherlands (*information 2013*)
- 7- bass recorder in f0, brown-stained maple with brass key
Musée de la Musique, Paris, no. E.980 2.526
- 8- 4-piece traverso in d1, ebony with ivory rings, silver key, head not original
Gemeentemuseum Den Haag, no. Ea 68-1983.
- 9- 4-piece traverso in d1, stained European boxwood, without ivory rings and a brass key
private collection (ex-Jonxis), Netherlands
- 10- 4-piece traverso in d1, ebony with ivory rings, silver key
private collection (ex-Bouterse), Netherlands (*no recent information about this instrument*)
- 11- 4-piece alto traverso in b0, ebony with ivory rings, silver key
Gemeentemuseum Den Haag, no. Ea 292-1933
- 12- oboe in c1, ebony with brass keys
MIM Brussel, no. 177
- 13- oboe in c1, stained European boxwood, brass keys
Musik Museet Stockholm, no. 152

Instruments stamped IVH:

- 14- 1-piece alto recorder in f1, ivory, IVH stamp
National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, U.S.A. no. 2782
- 15- 1-piece sopranino recorder in f2, IVH stamp, in boxwood with an engraved silver footring
Streekmuseum Het Admiraliteitshuis, Dokkum, Netherlands, no. 523
- 16- Bell of a Duitse schalmei (shawm), Correr Collection, Venice, Italy

Historical reports of instruments by Van Heerde

There was one more instrument stamped I.V.H: an ivory *Oktavflöte* in one piece (sopranino recorder) with the inventory number 2782. It was not returned to the Musikinstrumentenmuseum in Berlin after World War According to the catalog of Curt Sachs it was stamped I.V.H. in a scroll, the foot (in this case the lowest section of this recorder) had been *ausgedreht* (turned out) the total length was 24 cm, the diameter (at the bottom) 0.9 cm.

On October 27 1731 the organ-builder Joh. Balthasar Freisslich drew up an inventory of the musical instruments belonging to the Ratskapelle in Danzig. In addition to an instrument by Boekhout there were 2 *Floutes douces von Buchsbaumholz von Heerde* (2 boxwood recorders by Van Heerde) and a bassoon listed as *Basson aus Buchsbaumholz auf iedwedem Stück stehet van Heerde, und oben über dem Nahmen ein Löwe* (a boxwood bassoon, on every part [stamped] Van Heerde and above the name a lion).

Recorders and flutes by Van Heerde often crop up in 18th-century and early 19th-century auctions of inventories, as well as the occasional oboe or clarinet. The first reference is to a *fluyt* (probably a recorder) auctioned in Amsterdam in 1728. In 1743 the inventory of the Amsterdam music publisher Michel Charles Le Cène listed a few Van Heerde instruments with an approximate indication of their value. Lot no. 7 was *twee kwartfluiten met ivoor* (two

fourth flutes with ivory), no. 8 was *two octaaffluiten* (octave flutes) and a *rotting fluijt* (walkingstick recorder). The fourth flutes may have been soprano recorders in b-flat, the octave flutes probably sopranino recorders, an octave higher than altos in f1.

At the 1759 sale of the music library, instruments and other items belonging to the Hague music-dealer Nicolas Selhof, a Van Heerde traverso, recorder and oboe were on offer along with instruments by other makers. The most detailed description is of the oboe: *un hautbois, du bois d'ebene, avec les garnitures d'argent* (an ebony oboe with silverwork).

When the estate of Michiel van Bolhuis of Groningen (see § 5.10) was auctioned in 1764, the catalogue listed the following instruments by Van Heerde: a *sext fluit* (maybe a sixth flute, a soprano recorder in d2), which changed hands for 10 stivers, and a clarinet, which fetched one guilder.

Other reports of instruments by Van Heerde (whose name is sometimes written as Van Heerden) include: 1754, Amsterdam: three recorders (*fluyt doux*); 1762, 's-Hertogenbosch: a *zeer goed fluyt met drie middelstukken* (a very good flute with three middle sections, meaning that it will have therefore been a traverso); 1770, Middelburg: a *kleine dwarsfluyt* (small traverso); 1789, Amsterdam: an *extra fraaie fyne palmboome fluit travers, met 3 verzetstukken, van Van Heerde, in zyn foudraal* (an exceedingly handsome boxwood traverso with 3 corps de rechange, by Van Heerde, in its case).

In 1807 and 1809 two auctions were held in Arnhem at which a *hoboi van letterhout* (letter-wood oboe) by Van Heerde was twice on offer - the same one perhaps? In 1809 *eenige losse stukken* (a few separate parts) belonging to that oboe were also on sale.

Recently (2012) two parts of alto Deutsche Schalmeyen by Jan Jurriansz van Heerde were found in the Correr Collection in Venice (Venezia, Italy); they were part of an Osman plunder, acquired around 1700 by Francesco Morosini, the *doge* of the city.

Bernard Hemsing (Wesel, Germany 1703/1704 - Leiden 1776)

Maker's marks:

Hemsing's stamp appears in identical form on all three of his surviving instruments:

B.HEMSING in a pronounced curve, with a crown above the name; below is a rampant lion to the right, which is an exception to the Dutch convention.



stamp on Hemsing-2



stamp on Hemsing-3

List of instruments

- 1- head of a traverso in d1, ebony(?) with an ivory cap Nederlands Scheepvaart Museum, Amsterdam. no. A.4714(03)
- 2- 4-piece traverso in d1 with three corps de rechange, ivory, key not original Gemeentemuseum Den Haag, no. Ea 3-1998
- 3- 4-piece alto traverso or flûte d'amour (in b0), ebony with ivory rings and a silver key Boers Collection, Rijksmuseum Amsterdam, no. BK-NM-11430-99 from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 38-x-1952

Historical reports of instruments by Hemsing

Instruments by Hemsing are frequently listed in Dutch sale catalogues of the 18th and early 19th centuries, notably traversos. For sale in Middelburg in 1768 were *twee fraaye dwars-fluyten met de stukken van B:Hemsing* (two handsome traversos with corps by B.Hemsing), and in 1806 in The Hague: *een dwarsfluit met 3 middelstukken* (a traverso with 3 centre joints). Particularly interesting is the sale of seven instruments at a Middelburg auction in 1770. The catalogue lists an *extra fraaye dwarsfluit, met twee Stemstukken, een dito dwars-fluyt als boven door denzelven*, (another) *dito als boven door denzelven, twee fraaye flauti a bec door B. Hemsingh* and finally *drie stuks flageoletjes met mondstukken door denzelven* (an exceptionally handsome traverso with two 'tuning pieces' - probably corps de rechange - a traverso as above by the same, another as above by the same, two handsome recorders by B. Hemsing and three flageolets with mouthpieces by the same).

In 1731 Hemsing sold *een paar fleuduse 8.0.0, - een fluit Rotting 5.5.0 - een paar dwars-fleute 22.0.0* (a pair of recorders, 8 guilders; a walking-stick recorder, 5 guilders and 5 stivers; a pair of traversos 22 guilders) to Willem Kras, a student at the university of Leiden. To his brother Constantijn Cras Hemsing sold in 1732 two traversos for 30 guilders, and *een paar ebbenhoute dwars-fleute, eyder met 3 middelstukken en silvere banden en klaape* (a pair of ebony traversos, each with 3 centre joints and silver rings and key) for 60 guilders.

Jan de Jager (Aachen - Germany, ca. 1658 - Amsterdam 1692) & Fredrik de Jager (Amsterdam 1681 - ?)

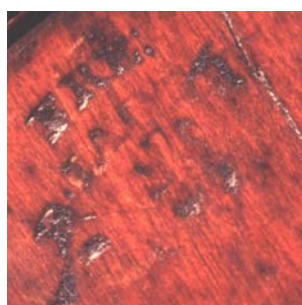
Maker's marks:

Whether father Jan de Jager actually built woodwind instruments remains unconfirmed; maybe he only sold them. Biographical information and a surviving instrument stamped with his son's name (Fredrik de Jager) are conclusive evidence of his activity as an instrument maker. The stamp on the centre joint of the alto recorder no. 1 shows a sun, under which, in a curve and without a scroll, is the name D'JAGER (the D slightly smaller than the other letters), below which there is a rampant lion to the left side. The stamp does not tell us whether the recorder was made by father Jan or son Fredrik.

Things are different with oboe no. 2, on which the sun is replaced by the letters FRE:, below which the inscription D'JAGER describes a flat curve (there is a colon behind FRE and the D is the same size as its companion letters, from which it is separated by a centred full-stop, and below which is the lion rampant to the left side.



De Jager 1-



De Jager 2-

List of instruments

- 1- centre joint (stamped d'Jager) and an unstamped foot of an alto recorder in f1, European boxwood
Gemeentemuseum Den Haag, no. Ea 279-1933
At some time in the past either Scheurleer (or one of the other curators at the Gemeentemuseum) added to the parts of De Jager's instrument no. 1 a recorder head stamped MONDON. Very likely this head does not belong to the instrument.
- 2- oboe in c1 (stamped FRE:d'Jager), European boxwood, brass keys
collection Han de Vries, Amsterdam

Historical reports of instruments by De Jager

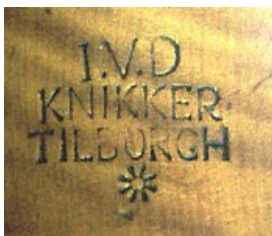
Bruce Haynes told me (in January 2001) of another oboe by (Fredrik?) de Jager in an unknown and now uncheckable collection. In addition to De Jager instruments in an advertisement in the Amsterdam Courant (in 1694), the catalogue of Nicolas Selhof's collection, auctioned in The Hague in 1759, lists under lot 149 two recorders (*flutes à bec*) and as lot no. 149* two of more recorders by De Jager, (unfortunately no initials are given, but they were probably not on the stamp anyhow). That same year a *basson*, two *flutes douces* and an *hautbois* by (de) Jager) were sold at an auction in Utrecht. And lastly, two recorders (*fluyt doux*) by De Jager were up for sale in The Hague in 1781.

Johannes van de Knikker (Tilburg 1731 - Tilburg 1815)

Maker's marks:

Johannes van de Knikker stamped all his instruments in the same fashion with the name KNIKKER, the letters I.V.D above, a star below.

Instruments 1 and 3 show a more comprehensive stamp combination with, under the name KNIKKER, the name of a town: TILBORGH (= Tilburg).



List of instruments

- 1- oboe in c1, ebony with thin ivory rings, silver keys
Rijksmuseum Amsterdam no. ? (not in Boers Collection)
Gemeentemuseum Den Haag, no. Ea 14-x-1952
- 2- oboe in c1, brown-stained European boxwood, brass keys
from 1993 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 3-x-1993
(no recent information about this instrument)
- 3- bell of an oboe d'amore in a0 (?), European boxwood, ivory ring
Bate Collection, Oxford, no. 2037
- 4- bassoon in B-flat, dark brown-stained maple, four brass keys
Rijksmuseum Amsterdam no. ? (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag no. Ea 64-x-1952
- 5- two parts of a European boxwood clarinet (mouthpiece and bell with brass keys)
private collection, Netherlands *(no recent information about this instrument)*

Historical reports of instruments by Van de Knikker

Oboe no. 2 was loaned to the Gemeentemuseum Den Haag in 1993 by a private Dutch owner. The oboe bell no. 3 was combined in Oxford with an upper and middle joint of an other instrument, the middle joint stamped with the (indistinct) name of a member of the Sattler family of flute makers in Leipzig. The combination is probably the one observed by Langwill in the Boosey and Hawkes Collection.

The clarinet no. 5, of which only the mouthpiece (to which the reed is attached) and the bell have been preserved, was found by the present owner at a bookseller's in Eindhoven.

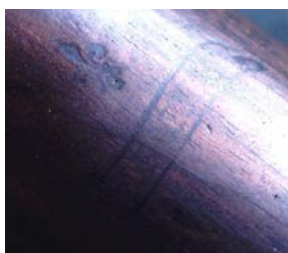
No further references to instruments by Johannes van de Knikker are known, nor to any members of his family who may have made musical instruments as well.

Michiel Parent (Amsterdam 1663 - Amsterdam 1710)

Maker's marks:

Parent's stamp is difficult to decipher on all his surviving instruments, sometimes so very difficult that it is still not certain whether he used only the surname PARENT or, what is more likely, M. PARENT. The stamp is almost impossible to read, not only on the rounded surface of his ebony recorder no. 1, but also on the double recorders made of boxwood, which is flatter and easier to stamp. Two double recorders (nos. 6 and 7) are not classified in their collections as being made by Parent, but are recognized as such by me (no. 6) and Rob van Acht (no. 7)

The name is in a scroll, with a traditional (high) fleur de lis above (1-) or above and below the name (2- en 5-).



Parent 1-



Parent 2-



Parent 5-

List of instruments

- 1- 3-piece alto recorder in f1, ebony with ivory rings
Museum of Musical Instruments, St. Petersburg, no. 403
- 2- double recorder, European boxwood
Gemeentemuseum Den Haag, no. Ea 82-x-1952
- 3- double recorder, European boxwood
Gemeentemuseum Den Haag, no. Ea 4-1984
- 4- double recorder, European boxwood
Musikinstrumentenmuseum, Berlin, no. 2832
- 5- double recorder, European boxwood
Musikinstrumentenmuseum, Berlin, no. 2833
- 6* double recorder
Historisk Museum, University of Bergen, Norway, no. X 125.85 or B 3457
- 7- double recorder, European boxwood
Gruuthusemuseum, Brugge, Belgium, no. M35
- 8* double recorder, European boxwood
sold at Sotheby's London, November 22 1984

Historical reports of instruments by Parent

A wide variety of woodwind instruments appeared in two advertisements placed by Parent in the *Amsterdamse Courant* and in other advertisements placed by his widow when he died: *accoorden, Bassons, en Alten, en Hobois, Fluyt-does, en Diskante, Octaven, en Fraseletten, dubbelde Fluyten, en Fluytstokken* (chord recorders, bassoons, altos, oboes, flûtes douces, discants, octaves, flageolets, double recorders and walking-stick recorders).

The sale catalogue of the collection of Michiel van Bolhuis of Groningen lists a *dubbele Ters stemmende Fluit a bec* (double third-recorder) by Michiel Parent. This instrument went for

two guilders, which was actually quite a high price in view of the fact that several 'normal' flutes and oboes did not fetch even double that amount at this auction.

Another *dubbelde fluyt met twee toonen door N. Parentz* ('double two-tone recorder' by N. Parent) was auctioned at The Hague in 1740. Evidence that Parent made other instruments is found in the catalogue of an Amsterdam sale held in 1728: a *groote fluyt van M. Parent* (a large flute - or recorder - by M. Parent) and a *kleinder dito van de zelve* (smaller ditto by the same).

Hendrik Richters (Amsterdam 1683 - 1727), Fredrik-I Richters (Amsterdam 1694-1770) and Fredrik-II Richters (no dates)

Maker's marks:

There is a strong family resemblance between the stamps used by Hendrik and Fredrik-I Richters: H.RICHTERS and F.RICHTERS, curved, and not in scrolls. Only oboes by these brothers have survived, but there is a possibility that they have also made other types of woodwind instruments. Fredrik-II Richters was a nephew who has worked in the workshop(s) of his uncles Hendrik and Fredrik-I.

Many of the stamps on ebony Richters oboes are somewhat indistinct, making it hard to tell whether there is a full-stop between their respective initials and surnames. On the best impressions, though, the full-stop is quite distinctly centred at half-letter height. Below the name is a clover leaf; the short stalk on Hendrik Richters' oboes clearly bends to the left, Fredrik Richters' slightly longer stalk describes a smaller curve to the right.

There are however two exceptions to the aforementioned stamps. On Hendrik Richters' only tenor oboe (no. 30) the name H.RICHTERS is placed in a scroll, without a clover leaf or other marks. The other exception is F.Richters' oboe no. 2: stamped between the maker's name and the clover leaf are the letters IS. It is not clear which of the oboes F.Richters were made and stamped by Fredrik-I or Fredrik-II.



H. Richters 13-



H. Richters 9-



H. Richters 30-



F. Richters 1-



F. Richters 2-

List of instruments

Oboes stamped H.RICHTERS

- HR1- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
Gemeentemuseum Den Haag, no. Ea 286-1933
- HR2- oboe in c1, ebony, decorative ivory turnery, engraved silver keys;
Gemeentemuseum Den Haag, no. Ea 436-1933
- HR3- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
Gemeentemuseum Den Haag, no. Ea 584-1933
- HR4- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
Rijksmuseum Amsterdam, Boers Collection no. BK-NM-11430-85
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 7-x-1952

- HR5- oboe in c1, ebony, decorative ivory turnery, keys missing
Rijksmuseum Amsterdam, Boers Collection no. BK-NM-11430-79
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 8-x-1952
- HR6- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
Rijksmuseum Amsterdam no. ? *There is confusion about the inventory number in the files of the Boers Collection, the corresponding instrument being a lute.*
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 15-x-1952
- HR7- oboe in c1, ebony, plain ivory rings and unengraved silver keys;
Rijksmuseum Amsterdam no. ? (not in the Boers Collection)
from 1952 to 2010 on loan Gemeentemuseum Den Haag, no. Ea 17-x-1952
- HR8- oboe in c1, ebony with silver mountings and engraved silver keys
Gemeentemuseum Den Haag, no. Ea 284-1933
- HR9- oboe in c1, European boxwood (perhaps unstained), silver bead(s) and brass keys
from 1996 to 2012 on loan to Gemeentemuseum Den Haag, no. Ea 1-x-1996
no information about present location
- HR10- oboe in c1, ebony with ivory turnery and silver keys; silver repair band in bell
Beethoven Archive, Bonn, Germany, no. Zimm. 93
- HR11- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
Museum of Fine Arts, Boston Ma, no. 1985.705
- HR12- oboe in c1, ebony, decorative ivory turnery, engraved silver keys
MIM Brussel, no.1981
- HR13- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
private collection, London (*no recent information about this instrument*)
- HR14- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
private collection (Han de Vries), Amsterdam
- HR15* oboe in c1, ebony, decorative ivory turnery and engraved silver keys
ex-Michel Piguet, Switzerland; private collection, Boston Ma. (*no recent information about this instrument*)
- HR16- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
Metropolitan Museum of Art, New York, no. 53.56.11
- HR17- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
Bate Collection, Oxford, no. 2037
- HR18- oboe in c1, European boxwood with an ivory ring, silver band and engraved silver keys
Bate Collection, Oxford, no. 2040
- HR19* oboe in c1
private collection, Tokyo (*no recent information about this instrument*)
- HR20- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
National Music Museum (ex-America's Shrine to Music Museum), Vermillion SD, U.S.A. no. 4547
- HR21- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
Library of Congress, Washington DC, no. 158
- HR22*- oboe in c1
private collection, New Paltz NY, U.S.A. (*no recent information about this instrument*)
- HR23- oboe in c1, ebony with silver mountings
Kunsthistorisches Museum Wien, no. 653
- HR24- oboe in c1, European boxwood brass keys, bell by P. Borkens
Horniman Museum, London, no. 14-5-47/120
- HR25- oboe in c1, ebony, decorative ivory turnery and engraved silver keys
private collection, Grouw, Netherlands (*no recent information about this instrument*)

- HR26*- oboe in c1, European boxwood
private collection (Andreas Glatt), Antwerpen, Belgium (*no recent information about this instrument*)
- HR27- oboe in c1, European boxwood
Museum Vosbergen, Eelde, Netherlands (ex Drents Museum, Assen, inv. no. H1911-2a)
- HR28- oboe in c1, ebony, decorative ivory turnery, brass keys
in 1997 in the collection of the London antique dealer Tony Bingham, who sold it to a private collection in America (*no recent information about this instrument*)
- HR29* oboe in c1, ebony, decorative ivory turnery, silver keys
private collection, New Zealand (*no recent information about this instrument*)
- HR30- tenor oboe in f1, stained European boxwood, ivory rings and silver keys
Musée de la Musique, Paris, no. E.1185

Oboes by Fredrik-I or Fredrik-II Richters:

- FR1- oboe in c1, ebony, engraved silver rings and (plain) silver keys
Gemeentemuseum Den Haag, no. Ea 439-1933
- FR2- oboe in c1, ebony, plain ivory rings and engraved silver keys
Gemeentemuseum Den Haag, no. Ea 624-1933
- FR3- oboe in c1, stained fruitwood, silver mounts and keys
Gemeentemuseum Den Haag, no. Ea 434-1933
- FR4- oboe in c1, stained European boxwood, plain ivory rings, silver keys
private collection (Han de Vries), Amsterdam

Unstamped oboes in the Richters style:

- RS1- oboe in c1, stained European boxwood, silver mounts and engraved silver keys
Rijksmuseum Amsterdam no. ? (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 4-x-1952
- RS2- oboe in c1, ebony(?), silver mounts and engraved keys
Gemeentemuseum Den Haag, no. Ea 442-1933
- RS3- oboe in c1, ebony(?), silver mounts and engraved keys
Rijksmuseum Amsterdam ? (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 5-x-1952
- RS4- oboe in c1, ebony with silver keys and mounts
Musée de la Musique, Paris, no. E.999.9.3
- RS5- oboe in c1, ebony with silver keys and mounts
Waddeson Manor, Aylesbury, Buckinghamshire, England. no. ?
- RS6- oboe in c1, stained European boxwood with silver mounts and engraved silver keys
private collection, on loan to Han de Vries, Amsterdam

Historical reports of instruments by H. Richters and F. Richters

The above lists differ in some aspects from those of Adkins and Young, the latter's being based on Adkin's (Cecil Adkins, 'Oboes beyond compare: the instruments of Hendrik and Fredrik Richters', *AMIS-Journal* 16 (1990), p. 42- 1170. Not only have new instruments been discovered (or rediscovered) over the past few years, but a few oboes of whose existence nothing had been known were not yet attributed, or if they were, it was to the wrong maker.

Compared with the large number of surviving Richters instruments, the number of listings in historical collections is surprisingly small. When Nicolas Selhof's collection was auctioned at The Hague in 1759, lot no. 159 consisted of two ebony oboes by Richters. Whether they were by H. or F. Richters was however not specified. In 1776 in Amsterdam the following specification is encountered: *drie fluiten van Terson, Richters en 1 defect*. This formulation suggests that the Richters instrument could also have been a recorder or a traverso.

Coenraad Rijkel (London 1664 - Amsterdam 1726)

Maker's marks:

Coenraad Rijkel stamped his instruments in the same way as his uncle, Richard Haka: with the name C.RYKEL in a scroll ca. 16 mm wide and in the middle, below which there is a 'short' fleur de lis. Rijkel also used his uncle Richard's stamp on the foot of one of his recorders (Rijkel no. 1/3) it is plain to see that the letters on Rijkel's stamp have slightly thicker lines and hence greater 'depth' than those on Haka's stamp.

On his bassoon Rijkel (no. 7) stamped a unicorn: no other Dutch woodwind makers used this symbol in their stamps.



Rijkel 2-



Rijkel 3-



Rijkel 3-



Rijkel 7-

List of instruments

- 1- 3-piece alto recorder in f1, head by Rijkel, centre joint and foot by J. Denner, stained European boxwood
Musée de la Musique, Paris, no. E. 195
- 2- 3-piece alto recorder in f1, all sections in ivory
Musik Museet, Stockholm, no. 21.979
- 3- 3-piece alto recorder in f1, head by J. Denner, centre joint and foot by Rijkel, stained European boxwood
Fürstliche Hohenzollernsche Sammlungen, Schloss Sigmaringen, Germany, no. 304
- 4- oboe in c1, ebony with ivory rings and a silver key
Gemeentemuseum Den Haag, no. Ea 440-1933
- 5- oboe in c1, stained plum-wood, ivory and brass rings and brass keys
Rijksmuseum Amsterdam no. ? (not in Boers Collection)
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 6-x-1952
- 6- oboe in c1, brown-stained European boxwood, ivory (repair) bands and silver keys
collection Han de Vries, Amsterdam
- 7- bassoon in B0, plumwood, 4 brass keys, bell joint not original (by Bruggeman)
Stedelijk Museum, Zwolle, Netherlands, no. ?

Historical reports of instruments by Rijkel

The circumstance that the Denner-Rijkel combination in Sigmaringen appears to complement the Rijkel-Denner combination in the Musée de la Musique in Paris. Recorder no. 3 was reportedly bought in 1892 from the antique dealer Munk in Augsburg to be hung with another instrument as decoration above a door in the armoury at Sigmaringen Castle. It is

not certain whether Rijkel and Denner assembled the parts of two original instruments to make this recorder, nor whether the antique dealer was involved.

An ivory recorder in Berlin's Musikinstrumentenmuseum did not survive World War Two. Its inventory number code was 2809, it came from the Snoeck's collection and is described in his catalogue under no. 809 as: *Flûte à bec ou flûte douce (en ivoire), de 3 pièces, modèle ordinaire* (3-piece ivory recorder, normal model).

There is only one historical report of a Rijkel instrument, a *fluit à bek* (recorder) at an auction in Middelburg in 1765.

H. Rijkstijn (no biographical information)

Maker's marks

No biographical data pertaining to a maker by the name of H. Rijkstijn were found.

Two extant oboes stamped H. Rijkstijn are in the style of oboes by Hendrik and Frederik Richters. Rijkstijn's stamp bears also a marked resemblance to the stamp used by the Richters family: H.RYKSTYN in a flat curve, no scroll. Stamped below the name is a clover leaf, its stalk bending towards the right. Cecil Adkins writes that the American oboe-maker Mary Kirkpatrick reported a Richters stamp over which Rijkstijn's was superimposed. However, personal inspection revealed no trace whatsoever of a Richters stamp.



Rijkstijn 1-



Rijkstijn 2-

List of instruments

- 1- oboe in c1, brown-stained European boxwood, silver mounts, brass keys and the inscription *Douwe de Boer, Anno 1761*
Frysk Museum, Leeuwarden, Netherlands; on loan to Han de Vries, Amsterdam
- 2- oboe in c1, ebony, ivory mounts and silver keys
private collection, Lausanne (*no recent information about this instrument*)

Historical reports of instruments by Rijkstijn

Langwill names two oboes by *K. Rukstyn*, one of which was in the Musikinstrumentenmuseum in Berlin, where its inventory number was 2953. According to Langwill it was made of black-wood and ivory, but Sachs gives the following description in his catalogue of the Berlin collection: *Oboe aus Buchs mit Elfenbeinbeschlügen und der Marke K. Rvkstyn; die Klappen sind entfernt. L 56 1/2, Dm 4.2 cm*. This oboe was in Snoeck's collection (as no. 953), where it was listed under *Rykstyn* along with nine other baroque oboes (some of them by Steenbergen and Terton); no measurements or details of the workmanship are given).

On Tony Bingham's authority Langwill lists another *Rukstyn* oboe, probably no. 2 in Lausanne, commenting that it is an H. Richters instrument with a new stamp. On p. 147 of his Index Langwill refers, under the name H. Rijkstijn, to the instrument (no. 1) in the Frysk Museum, Leeuwarden.

No other recent or historical references to Rijkstijn instruments are known.

I. Roosen (no biographical information)

Maker's marks

Only one of Roosen's instruments, an attractively designed bass recorder, still exists.

The name 'Roosen' might be Dutch; however we have not found any information about a woodwind maker with the name Roosen.

The stamp on the bass recorder is simple but charming. The name I.ROOSEN with a centred full-stop between the I and the R, no scroll, below the name is a five-petalled rose.



List of instruments

- 1- 3-piece bass recorder in f0, in brown stained fruitwood, brass key and S
Rijksmuseum Amsterdam, Collection Boers no. BK-NM-11430-89
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 22-x-1952

Historical reports of instruments by Rijkstijn

Two recorders (*Flutes a bec*) by a certain Rosen (no initials) are found as no. 148 on page 256 in the 1759 sale catalogue of the instruments belonging to the music-dealer Nicolas Selhof of The Hague. The instruments may have been by the same maker; the names of some other makers are not spelled quite correctly as well in this catalogue.

Maker's marks

Steenbergen's stamp is identical in the composition, form and dimensions of all his instruments: the name I:STEENBERGEN. (with a full-stop above the initial I and at the end of the surname) in scroll. Below the scroll is a fleur de lis. This lily has a distinctive tripartite crown rather like a clover leaf, a design not found on any other Dutch makers's stamps. Steenbergen's stamps are often beautifully printed and preserved, especially on unstained boxwood, for instance on his oboes no. 14 and 17. On some instruments Steenbergen stamped a fleur de lis, for instance on the top cove of his oboe no. 14.



Steenbergen 14-



Steenbergen 17-



Steenbergen 14-

List of instruments

- 1- 2-piece soprano recorder in d2 (sixth flute), brown-stained European boxwood
Musik Museet, Stockholm, no. M 160
- 2- 2-piece soprano recorder in c2, European boxwood
collection Frans Brüggen, Amsterdam
- 3- 3-piece soprano recorder in c2, dredged up from a shipwreck, foot not original
Rijksdienst voor Archeologie, Cultuurlandschap en Monumenten (RACM), Lelystad, Netherlands; no. ? The instrument was before in the Scheepsarcheologisch Museum, Ketelhaven, Netherlands, no. OH-43-208
- 4- 3-piece alto recorder in f1, brown-stained European boxwood, ivory rings
collection Frans Brüggen, Amsterdam
- 5- 3-piece alto recorder in f1, brown-stained European boxwood, no ivory rings Groninger Museum, Menkemaborg Uithuizen, Netherlands. no. 597
- 6- centre joint of a 3-piece alto recorder in f1, European boxwood
Rijksmuseum Amsterdam no. ? (not registered in the list of the Boers Collection)
from 1993 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 34-x-1993
- 7- 3-piece alto recorder in f1, ivory, with double 6th and 7th finger-holes
National Music Museum (ex America's Shrine to Music Museum), Vermillion SD, U.S.A, no. 6172
- 8- 3-piece alto recorder in f1, ivory, (but no stamps); collection of the antique-dealer
André Bissonet, Paris
The identity of the maker of alto recorder no. 8 is not certain; the attribution to Steenbergen comes from flute-maker Guido Klemisch, who established that the turnery is in the same style as the alto recorders Steenbergen-nos. 4 and 5. However, no traces of a stamp have been found on the instrument.
- 9- 3-piece bass recorder in f0, brown stained cherry(?) -wood, brass key
Hessisches Landesmuseum, Darmstadt, Germany, no. kg 67.126
- 10- oboe in c1, ebony, silver rings, silver keys
Gemeentemuseum Den Haag, no. Ea 7-1952

- 11- oboe in c1, unstained European boxwood, silver keys
Rijksmuseum Amsterdam, Boers Collection no. BK-NM-11430-115
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 3-x-1952
- 12- oboe in c1, ebony, ivory rings, silver keys
private collection, Tokyo (*no recent information about this instrument*)
- 13- oboe in c1, ebony, ivory rings, silver keys, bell probably not original
MIM Brussel, no. 968
- 14- oboe in c1, unstained European boxwood, brass keys
MIM Brussel, no. 2611
- 15- oboe in c1, ebony, silver keys, bell missing
Musikinstrumentenmuseum, Berlin, no. 2940
- 16- oboe in c1, European boxwood, brass keys; bell missing
Musikinstrumentenmuseum, Berlin, no. 2949
- 17- oboe in c1, unstained European boxwood, brass keys
collection Han de Vries, Amsterdam
- 18- oboe in c1, brown-stained European boxwood with ivory bell-rim ring, brass keys; top joint unstamped (maker perhaps Van Aardenberg)
private collection Amsterdam (*no recent information about this instrument*)
- 19- oboe in c1, unidentified tropical wood, silver keys; top joint by J.G. Ludewieg
Musikwissenschaftliches Seminar, Universität Göttingen, Germany, no. 636
- 20- oboe in c1, brown-stained European boxwood, brass keys
National Music Museum (ex America's Shrine to Music Museum), Vermillion SD, U.S.A., no. 6089

Historical reports of instruments by Steenbergen

Sachs' catalogue of the Berlin collection lists two Steenbergen recorders (nos. 2785 and 2787): a 2-piece Quartflöte in b (a soprano fourth flute) made of reddish boxwood, and a 3-piece, brown-stained Diskantflöte in g' in boxwood, with an ivory ring. The Quartflöte, which according to Sachs was 35 centimetres long, was probably a soprano recorder in c2. The other was 42 cm long, approximately the same length as Robbert Wijne's third flute (recorder in a1, Gemeentemuseum Den Haag, inv.no. Ea 323-1933), meaning that it was probably two tones higher than the ordinary alto recorder in f1. Unfortunately both of the Steenbergen recorders listed by Sachs were lost in Berlin during or shortly after World War Two.

Balfourt mentions a tenor recorder by Steenbergen at the Royal Military Exhibition at London in 1890. It is not known whether it really was a tenor recorder in c 1 or perhaps a voice flute one tone higher. The museum of musical instruments in Brussels once owned three Steenbergen oboes. Two of them (inv. nos. 968 and 2911) are still in the collection and were described for this investigation; the third, no. 967, disappeared without a trace around 1980. The instrument was made of dark-stained European boxwood with ivory rings and three brass keys; its total length was 581 mm. Mahillon described this last oboe on p. 250 of his catalogue of the Brussels museum, giving its length (including the staple) as 62 cm and its pitch as exactly a semi-tone under normal.

In 1965, Corcoran mentioned a boxwood recorder by Steenbergen in the possession of Harold Coates. The instrument belonged to his grandfather, Thomas Davies, of Halkwin, Flintshire, Wales, who was born in 1830 and played it from his boyhood days throughout his life: Mr. Coates himself remembered him playing it in 1914 (Corcoran, R.E.; 'Did the recorder really die out in England?', *Recorder and Music Magazine* 1-9 (1965), p. 261.)

Although limited in number, historical references to instruments by Steenbergen are related to a special category, namely types of instruments which are not preserved. In the catalogue of the sale of Michiel van Bolhuis' estate in 1764 in Groningen, no. 43 is a Chalumeau that was sold for 13 stivers. No. 44 is listed as dito (ditto), i.e. also a chalumeau by Steenbergen,

which went for 12 stivers. Probably two instruments of the type which is also nowadays called a chalumeau were meant, because other catalogue numbers of instruments by other makers were listed separately as Clarinetten (which closely resemble chalumeaux but have wider-flaring bells). More information in Appendix B of my dissertation.

It is remarkable that nowhere in the historical collections are 'ordinary' recorders by Steenbergen registered, although in Middelburg in 1768 we do encounter a *Fluyt, heel klein om Canarien te leeren Fluyten* (flute or recorder, very small, for teaching canaries to sing). This might just have been the same instrument as one which appeared in Middelburg three years later: a *palmhoutte Flageoletje* (boxwood flageolet). Lastly, another *zeer fraaye kanary flageolet van Jan Steenbergen, zeer raar* (very handsome canary flageolet by Jan Steenbergen, extremely rare) was for sale in 1799 in Leiden.

Engelbert Terton (Rijssen ? 1676 - Amsterdam 1752)

Maker's marks

Terton's instruments are stamped as follows: with the name E:TERTON in a flat curve, no scroll; above the name a crown and below it a rampant lion facing left. The lion is missing on at least two instruments: the alto recorders no. 4 and no. 7. Terton stamped a single lion on the back of the waist on the bell of the oboe no. 11.



Terton 2-



Terton 7-



Terton 11-

List of instruments

- 1- 2-piece soprano recorder in c2, stained European boxwood, silver rings
Gemeentemuseum Den Haag, no. Ea 374-1933
- 2- 3-piece alto recorder in f1, brown-stained European boxwood
Rijksmuseum Amsterdam, Collection Boers, no. BK-NM-11430-94
from 1952 to 2010 on loan to Gemeentemuseum Den Haag, no. Ea 31-x-1952
- 3- 3-piece alto recorder in f1, brown-stained European boxwood
Gemeentemuseum Den Haag, no. Ea 978-1933
- 4- 3-piece alto recorder in f1, brown-stained European boxwood, ivory rings
MIM Brussel, no. 1038
- 5*- 3-piece alto recorder in f1, European boxwood, ivory rings
private collection, Ventura Ca., U.S.A. (*no recent information about this instrument*)
- 6- 3-piece alto recorder in f1, ivory
private collection, Apeldoorn, Netherlands (*no recent information about this instrument*)
- 7- 3-piece alto recorder in f1, European boxwood, ivory rings
private collection, Hazerswoude-Dorp, Netherlands (*information 2012*)
- 8- 3-piece alto recorder in f1, brown-stained European boxwood, ivory rings
Dayton Miller Collection, Library of Congress, Washington DC, no. 871/24
- 8a- head of an alto recorder in f1, brown stained boxwood
Historisch Museum Den Briel, Brielle, Netherlands, no. ?
- 9- 4-piece traverso in d1, brown stained European boxwood, ivory rings and silver key
Rijksmuseum Amsterdam ? *instrument not in Boers Collection*
Gemeentemuseum Den Haag, no. Ea 49-x-1952
- 10- oboe in c1, brown stained European boxwood, brass keys
Gemeentemuseum Den Haag, no. Ea 437-1933
- 11- oboe in c1, brown stained European boxwood, brass keys
Smithsonian Institution, Washington DC, no. 208-185
- 12- oboe in c1, ebony, ivory rings and silver keys
Musikinstrumentenmuseum, Berlin, no. 2941
- 13- centre joint of an oboe in c1, ebony, lost ivory rings, silver keys
Musikinstrumentenmuseum, Berlin, no. 2945

Historical reports of instruments by Terton

No. 183 in the catalogue of the Royal Military Exhibition in London, 1890, was an oboe by Terton. Its present whereabouts are unknown; it might have been one of the oboes kept elsewhere.

18th-century inventories and sale catalogues yield interesting references to instruments by Terton (sometimes spelled Tarton, Terson or even Terlon). The first listing dates from 1743: a *zwarte ebbenhouten octaaffluit, met ivoor* (a black ebony octave flute, with ivory - which we would probably call a sopranino recorder today) in the inventory of the Amsterdam music publisher Michel Charles Le Cène. In 1749 *twee fluyten door E. Terton, with 2 musiq-boeken* (two flutes or recorders by E. Terton, with two books of music) were sold in Middelburg.

In 1758 we encounter a *flute traversiere de E. Terton, excellente* (a traverso by E. Terton, excellent) in The Hague. Also listed in French are the instruments in the catalogue of the estate of the Hague music-dealer Nicolas Selhof: a *basson, a flageolet, dans un etui, très bon, two flutes a bec and another avec l'embouchure d'ivoire* and finally two more *flutes bec d'alto* (a bassoon, a flageolet in a case, very nice, two recorders and another with an ivory mouthpiece ...). Their placing in the catalogue does not tell us what kind of recorder these last instruments were. The flutes bec d'alto need not necessarily have been identical with the instruments we call alto recorders in f1 today.

In 1759 a *dwarsfluit, van Tarton* (a traverso by Terton) was on sale in Utrecht. In 1762 an *excellente goede basson* (a very good bassoon) in The Hague, in 1767 *twee fluyten* and a *schalmey in een koker* (in a case) in Middelburg. The last reference dates from 1776 in The Hague (KVB-no. 452): a *fluit doux van Terlon* (a recorder by Terton).

List of 1-piece (early baroque) recorders

In this are included some instruments by Haka and I.V.H. (Van Heerde); see the files of these makers for more information about these recorders.

- a- 1-piece sopranino recorder in g2 , stamp: 'P.V.D.. ..' (see photo),
in wood with horn foot ring
Bureau Oudheidkundig Onderzoek Rotterdam, no. 12-35, find 9
- b- 1-piece sopranino recorder in f2, illegible stamp, in wood
't Huys Dever, Lisse, Netherlands, no. Dever 0588.
- c- 1-piece sopranino recorder in f2, with R. Haka's stamp, ivory (= Haka-no.1)
- d- 1-piece soprano recorder in c2 , with R. Haka's stamp, ivory (= Haka-no. 4)
- e- 1-piece alto recorder in f1 stamp 'I.V.H.', ivory (= van Heerde-no. 14)
- f- 1-piece soprano recorder in e-flat , no stamp, ivory
Gemeentemuseum Den Haag, no. Ea 267-1933
- g- 1-piece soprano recorder in c2, in brown wood with ivory ring, with R. Haka's stamp (= Haka-no. 4a)
- h- 1-piece sopranino recorder in f2, I.V.H stamp, in boxwood with an engraved silver footring (= Van Heerde-no. 15)



List woodwind instruments consisting of two or more parts, made in the baroque style, with no or indistinct maker's marks

- 1- head of a soprano recorder with 2 or more parts, in c2, probably European boxwood
Archeologisch Depot, Gemeente Amsterdam, no. VIN6-3
- 2- head of a soprano recorder with 2 or more parts, in c2, wood with an unusually light specific weight
Archeologisch Depot, Gemeente Amsterdam, no. LAUS 3-4.
- 3- head of a soprano recorder with 2 or more parts, in c2 or d2 (sixth flute), dark-coloured or discoloured wood, horn ring.
No information about present collection
- 4- head of a soprano recorder with 2 or more parts, in c2, European boxwood, found in Dordrecht
Rijksdienst voor Oudheidkundig Bodemonderzoek, Amersfoort, no. GM 1738
- 5- top half of a 1-piece walking-stick recorder (probably) in c2, unknown wood
Archeologisch Depot, Gemeente Amsterdam, no. WLO-8-57
- 6- lower joint of a 2-piece French flageolet, unidentified wood
Bureau Oudheidkundig Onderzoek Rotterdam, no. 13.26 (object) - 1423 (find)
- 7- lower joint of a 2-piece French flageolet, dark-coloured or discoloured wood
Ton Stolk collection, Vlaardingen, Netherlands
- 8- 2-piece French flageolet (head and lower joint), unidentified wood, bone rings, stamped DAVID on the upper joint
Archeologisch Depot, Gemeente Amsterdam, no. ZWA-1
- 9- baroque rackets in B-flat, inscribed 'PYP 4 MAAL', fruitwood, brass rings and an S
Rijksmuseum Amsterdam, Boers Collection, no. BK-NM-11430-111
from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 65-x-1952

Weijdemuller (no biographical information)

Maker's marks

It is not known where or when the instrument maker called Weijdemuller lived; there are therefore no grounds for classifying him as a Dutch maker. The fact that he marked his instruments with a windmill is an obvious clue to his name: 'muller' comes from the German word for miller, but can also be of Dutch origin. His traverso in the Gemeentemuseum Den Haag's collection does have a few technical characteristics in common with those of other Dutch traversos, and it is perhaps no coincidence that two of the three traced instruments have been in the Netherlands for a considerable time.



Weijdemuller 1-

List of instruments

- 1- 4-piece traverso in d1, European boxwood, ivory rings, silver key; Gemeentemuseum Den Haag, no. Ea 1-1943
- 2*- traverso (in d1 ?)
private collection, Ilkley (Yorkshire), England (*no recent information about this instrument*) Langwill lists that this traverso was owned by Morley Pegge.
- 3*- traverso in d1, probably in 4 parts with one key
private collection, Gasselte, Netherlands (*no recent information about this instrument*)

Historical reports of instruments by Weijdemuller

It is probable that more traversos by Weijdemuller still survive; some vague records could not be checked.

In 1776 *1 fraaye dwarsfluit, met 2 verlengstukken, door Weede Meyer* (a handsome traverso with two corps de rechange) was auctioned in Amsterdam. 'Weede Meyer' could be a misreading of the name Weijdemuller.

Robbert Wijne (Nijmegen 1698-1774) and Willem Wijne (Nijmegen 1730-1816)

Maker's marks

Robbert Wijne's stamp is identical on all his instruments: R.WYNE in a scroll. Above this is a wide crown, below it the double eagle from the arms of Nijmegen. The 'W' in Wijne's name-stamp looks like two intertwined V's. Two of Robbert Wijne's instruments have another stamp on one of their sections: NYMEGEN, in a scroll.

A striking feature exclusive to Robbert Wijne's instruments is his use of small six-pointed stars (asterisks) on a few of his instruments, sometimes on the front, on other instruments on the back.



R.Wijne 7-



R.Wijne 14-



R.Wijne 2-



R.Wijne 8-

Two different stamps are found on the three instruments of the son of Robbert, Willem Wijne's. On his bassoon no. 2 the stamps in the rather fragile wood are indistinct. Those on the two other instruments are however quite distinct and the differences are quite evident. Both instruments are stamped W.WYNE in a scroll, a crown above and a double eagle below. On W. Wijne's traverso no. 1 the scroll is less undulating and is slightly convex at the top over the entire length; on the left of the initial W there is a little space towards the left edge of the scroll. On W. Wijne's rackett no. 3 the scroll is more undulating (convexo-concave) and the leftmost W impinges on the edge of the scroll. The Nijmegen stamp appears on the bassoon and the rackett; it is virtually identical with Robbert Wijne's Nijmegen stamp.



W.Wijne 1-



W.Wijne 3-



W.Wijne 3-

List of instruments

Robbert Wijne

- 1- 2-piece soprano recorder in c1, brown-stained European boxwood collection Frans Brüggen, Amsterdam
- 2- 3-piece alto recorder in a1 (third flute), brown stained European boxwood Gemeentemuseum Den Haag, no. Ea 323-1933

- 3- 3-piece alto recorder in f1 , foot not original, brown-stained European boxwood
Bate Collection, Oxford, no. 0111
- 4- double recorder in c2/e-flat 2 (a ca. 440 Hz) or d2/f2 (if the a is approx. one tone lower)
stained boxwood
Gemeentemuseum Den Haag, no. Ea 622-1933
very indistinct stamp; instrument maybe by W. Wijne
- 5- 4-piece traverso in d1, ebony, ivory rings, silver key
Gemeentemuseum Den Haag, no. Ea 11-1935
- 6- 4-piece traverso in d1, ivory (brass key not original)
Gemeentemuseum Den Haag, no. Ea 22-1981
- 7- 4-piece traverso in d1, European boxwood, ivory rings, 3 corps de rechange, silver key
private collection (ex-Heinkeszand), Netherlands (*information 2013*)
- 8- 4-piece traverso in d1, (probably) dark-stained fruit-wood, no ivory rings, brass key
coll. Foundation Ehrenfeld, Bussum, Netherlands
- 9- 4-piece traverso in d1, stained European boxwood, ivory rings, brass key
Museum Het Valkhof, Nijmegen, Netherlands, no. 1983.01.157
- 10- 4-piece traverso in d1, European boxwood, ivory rings, brass key
Museum Historisch Ede, Ede, Netherlands, no. 278
- 11 4-piece traverso in d1, European boxwood, no ivory rings, head missing
collection Ton Stolk, Vlaardingen, Netherlands
- 12- two centre joints of a 4-piece piccolo traverso in d2, European boxwood, original bag
Rijksmuseum Amsterdam (no. ?), not in the documentation of the Boers Collection
from 1952 to 2010 on loan to the Gemeentemuseum Den Haag, no. Ea 31-x-1993
- 12a*- one piece traverso in f1 , European boxwood, two brass rings
private collection, Germany - *no recent information about this instrument*
- 13- oboe in c1, mottled-stained European boxwood, brass keys
private collection, Germany (ex-Van der Grinten) (*information 2012*)
- 14- tenor oboe in f0, European boxwood, brass keys
Rijksmuseum Amsterdam, Boers Collection, no. BK-NM-11430-84
from 1952 to 2012 on loan to the Gemeentemuseum Den Haag, no. 77-x-1952

Willem Wijne:

- 1- 4-piece traverso in d1, European boxwood, ivory rings, brass key, three corps de rechange
Musikhistorische Sammlung Jehle, Schloss Lautlingen, Albstadt Lautlingen, Germany
no. 63 *this instrument is stolen from the collection, some years ago*
- 2- bassoon in B-flat, plum-wood, brass keys and rings, extra trumpet bell
Gemeentemuseum Den Haag, no. Ea 585-1933
- 3- rackets in B-flat, European boxwood, brass fittings
Musikinstrumentenmuseum Berlin, no. 64

Historical reports of instruments by Robbert and Willem Wijne

A few fairly recent reports cite instruments stamped R. Wijne which later disappeared. Langwill explicitly mentions a 3-keyed oboe in the collection of Yale University, New Haven. Langwill's archive contains a card bearing the information that the oboe in question was purchased from Pennsylvania University in New York. Unfortunately nobody in New Haven knows anything about a Wijne oboe there.

A few other instruments by R. Wijne were on show in Delft at the Tentoonstelling van Oudheden (exhibition of antiquities) held there in 1863. In the official catalogue of this exhibition Wijne's instruments are described as follows in the section *Muziek en Drukwerken* (music and printed material) under no. 2247: *een hobo en alt-hobo, vervaardigd door R. Wijne, Nijmegen, 1770; en een octaaf fagot, genaamd cervelot, door denzelfen* (an oboe and an alto oboe made by R. Wijne, Nimwegen, 1770; and an octave bassoon called a sausage

bassoon, by the same). Unfortunately the catalogue and other publications about the exhibition do not contain any illustrations of the instruments or indications of their dimensions. In another publication the instruments are referred to as a *hobo*, an *alt-hobo* and a *cervelas* or *vuist-fagot*. The octave or fist bassoon could be a different instrument from W. Wijne's well-known rackets, for Enschedé describes the latter instrument separately in the collection of the Königliche Hochschule für Musik in Berlin. Finally, according to the Nieuw Nederlands Biografisch Woordenboek there is a fragment of a bas-bekfluit in Enschedé's private (and no more existing) collection. There could possibly be some confusion as to the designation of the tenor oboe (no. 14).

With regard to instruments described in sale catalogues of the 18th and early 19th century, we must always bear in mind the possibility that Robbert Wijne's stamps were taken for W. Wijne's and vice versa. Often not even an initial is given. Interesting in connection with the surviving example is the mention in 1768 in Middelburg of a *dubbelde fluyt door R. Wyne* (double flute by R. Wyne). In 1788 a *fluit douz door R. Wyne* (recorder) was mentioned in The Hague, whereas the other instruments explicitly ascribed to R. Wijne are all traversos. In 1778 in Middelburg a *dwars-fluyt* (traverso) by him was sold, in 1814 at an auction in Leiden a *dwarsfluit in vyf stukken* (5-piece traverso) and finally, in 1825 in Rotterdam, *een palmhouten fluit van R. Wynen, met twee verzetstukken* (a boxwood flute by R. Wijnen with two corps de rechange).

Of the instruments listed as by Wijne (no initial), a clarinet (maybe ebony) was for sale in 1794 in The Hague, a *fluit traveer van letterhout met 3 middel stukken en Yvoore banden* (a letter-wood traverso with three centre joints and ivory bands) in 1807 in Arnhem, in 1808 in Dordrecht a *dwarsfluit, door van Wyne, met Stemstukk.* (traverso by van Wyne with corps), and a *dito, door denzelfden in een zak* (ditto, by the same, in a bag).

Stated explicitly as by W. Wijne are a few instruments sent to auction in 1809 in Arnhem; they are described as *twee clarinetten van W. Wijne en een fluit van denzelven met een zilvere klep* (two clarinets by W. Wijne and a flute by the same with a silver key).